

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

CATALOGUE

FOUR CENTURIES OF TAPESTRIES



DURING THE MONTH OF NOVEMBER 1929

FIVE CENTS

## F O R E W O R D

THE present exhibition is comprised of four centuries of tapestries including Gothic, Renaissance and Eighteenth Century weaves from France, Flanders, England and Spain.

In the collection are many world famous tapestries. The beauty of these wall hangings is indescribable, and the opportunity of viewing this group which has been gathered for exhibition is unique, educational and inspiring.

It is a continuation of an exhibition of Gothic tapestries which was held at the Museum during the month of February, 1928, and shows the transition from the Gothic to the Renaissance and the still later evolution in the Eighteenth Century.

It is hoped at some future time, to exhibit the modern weaving of the looms of William Morris of England and of the tapestry works at Williamsbridge, the Herter looms in New York City, and others. Thus completing the history of tapestry making.

It may be of interest to those who viewed the Gothic tapestries in 1928, to learn that two of the tapestries then shown in the Museum, were chosen for the exhibition in the Gobelin Galleries in Paris, where the greatest Gothic tapestries from the cathedrals of Chartres, Sens, Rheims, and Le Mans were collected.

Quoting from the 1928 catalogue—"Gothic tapestries may be distinguished by several characteristics: flat planes of color where figures are used in the composition, the background covered with design and ornament in a beautifully conventional arrangement, very narrow borders and sometimes no borders. Gothic tapestries are woven with wool, warp and weft, occasionally with gold and silver threads with the wool and at other times with a little silk. After the Gothic period, the borders grew very wide and occupied as much space as the panels. The tapestries of the Seventeenth and Eighteenth Centuries are most like paintings and the Gothic the least like them."

The Renaissance became more realistic and the sky and clouds crept lower and lower in the composition until the quaint conventionality of the Gothic background was lost entirely.

The characteristic feeling of Gothic art was the mystic interpretation of religious emotion. In Renaissance design, the head ruled the heart and the pattern became pictorial. The Eighteenth Century was gayer and more floriated, reflecting the spirit of that time.

Ten Coptic fragments are included in this exhibition to remind the observer that the history of tapestries by no means began with the Gothic. These Christian Egyptian tapestries called Coptic, bridge the period between the Greek and Roman times and the Gothic age.

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- 1 to 3 THREE COPTIC FRAGMENTS. These tapestries were woven in Egypt by the Copts, as the native Christian Egyptians were called, hence the name Coptic. The Copts founded monasteries which became centers of art and culture. The monks devoted their time to writing books, weaving and to the manufacture of pottery. They adorned the walls of their churches and monasteries with beautiful fabrics.

Lent by Mr. and Mrs. Ward M. Canaday, Toledo, Ohio.

- 4 to 10 SEVEN COPTIC TAPESTRIES. Woven in the sixth century.

Lent by Kalebajian Frères, Paris, France.

- 11 MILLEFLEURS TAPESTRY. This Gothic tapestry was woven in the second half of the fifteenth century. On a dark background there are vertical rows of leafage and flowers, narcissus, hyacinths, tulips, poppies, wild strawberries and fox glove in cream, red, white and blue. In the center is the coat of arms of the Family of Pozzo di Borgo of Corsica, a castle with three towers built on a rock surmounted by a bishop's hat and crozier. Across the top of the tapestry is a landscape with buildings, probably monasteries. This tapestry is reproduced in Jules Guiffrey's *Histoire de la Tapisserie* in France and was once in the collection of the Count and Countess de Kermaingant.

Lent by Mr. and Mrs. Ward M. Canaday, Toledo, Ohio.

- 12 MILLEFLEURS TAPESTRY. This was woven in France in the fifteenth century. It is a beautiful example of weaving. Rows upon rows of miniature leaves and flowers richly colored. This tapestry is from the collection of the Count and Countess de Kermaingant.

Lent by Mr. and Mrs. Ward M. Canaday, Toledo, Ohio.

- 13 THE STAG HUNT. One of a set of three Gothic tapestries of the sixteenth century. They were woven in Arras, France. In the two stag hunts, the horizon is very high with the distant view of a chateau beside a winding river. In the foreground are hunters in the hunting costume of that period. The pursuit of the stag is very close. In the immediate foreground a hunter is winding his horn, sounding the "Mort," as the hounds are about to bring down the stag.

Lent by Mr. and Mrs. Frank D. Stranahan, Toledo, Ohio.

- 14 THE STAG HUNT. Gothic sixteenth century.

Lent by Mr. and Mrs. Frank D. Stranahan, Toledo, Ohio.

- 15 THE BOAR HUNT. Gothic, sixteenth century. The boars, hunted with fire-brands, have escaped their pursuers, by plunging into the river. Consternation is depicted in the countenances and the attitudes of the hunters. These tapestries are wool throughout.

Lent by Mr. and Mrs. Frank D. Stranahan, Toledo, Ohio.

- 16 CHRIST HEALING THE BLIND. One of a beautiful set of tapestries woven in Brussels in the sixteenth century. It shows the characteristic qualities of the Renaissance. These tapestries were woven for Cardinal Giovanni Doria, one of the family of the reigning princes of Melfi. He was born in 1554 and was Viceroy of Sicily under



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Philip II of Spain. Pope Clement VII made him a Cardinal and Pope Paul V made him Archbishop of Palermo, where he is buried in the Cathedral. After he became Bishop, he ordered the master weaver, Martin Reymbouts to weave this set of tapestries. There are six in all, three shown in this exhibition, two are in New York City and one in the Danish Industrial Art Museum in Copenhagen, Denmark. The coat-of-arms of the Doria family appears on each of the tapestries, as well as the signature of the weaver.

Christ with his Apostles, is healing a blind man, who has been led to him by a dog. The walled garden in the middle distance is charming in its arrangement. The architecture of the town and the foliage are most interesting. In this tapestry one sees in the intricately wrought border of the Renaissance, many complete scenes of the life of Christ, including Christ on the Mount, St. Christopher and the Christ Child, the Baptism and others.

Lent by Seidlitz and Van Baarn, New York City, N. Y.

- 17 THE CRUCIFIXION. In the center, Christ is on the cross between the two thieves, who are seen in perspective. The Roman centurion, Longinus, in armor and mounted on a horse, is piercing the side of Christ with a spear. There are other personages including the two Marys, disciples, soldiers and priests. In the distance are the walls of Jerusalem. The border medallions show the four Evangelists, the soldiers dividing the clothing of Christ, St. Peter cutting off Malchus's ear and Christ in the Garden of Olives. The Doria coat-of-arms is at the top of the tapestry.

Lent by Seidlitz and Van Baarn, New York City, N. Y.

- 18 THE RESURRECTION. In the middle of a beautiful garden is the tomb of Christ, of which the cover has been lifted and Christ is seen ascending into heaven in the midst of a glory of angels and cherubs. Under his feet, are Death and the Devil, chained together. Grouped about in the garden are the soldier guardians of the tomb. On the border are the Evangelists, the heart of Christ, instruments of the Passion, two Popes and the Doria coat-of-arms.

Lent by Seidlitz and Van Baarn, New York City, N. Y.

- 19 LANDSCAPE. This fine example of Renaissance tapestry was woven in the sixteenth century. It shows interesting architecture, formal gardens, flora and fauna. The floriated border with its classic figures of Neptune, Jupiter, Minerva and others is especially beautiful. The lower selvage bears the Brussels mark and at the right, the monogram of the weaver.

Lent by French and Company, New York City, N. Y.

- 20 THE TRIUMPH OF DIANA. This sixteenth century tapestry was woven at Fontainebleau and was inspired by Diane de Poitiers who influenced so much of the art of that period. There are very few examples of the work of the Fontainebleau looms in existence. This was most probably from a cartoon by Primaticcio, one of the pupils

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of Raphael. He went to Fontainebleau to work on the frescoes of the palace and under Francis II, he became superintendent of construction. Diana in a blue robe carrying her bow and arrows, drives a chariot. Diana's attendants in blue and red follow. One in green in the foreground, leads a large greyhound. This tapestry was formerly in the collection of Edouard Kann, Paris, France.

Lent by Wildenstein and Company, New York, N. Y.

- 21 ST. PAUL. This tapestry was woven in Brussels in the sixteenth century and depicts the defense of Paul before Pontius Festus; King Agrippa and his consort Berenice; Paul preaching before the Roman legate Felix; and the departure of the Apostle for Rome. The two side scenes are subordinate to the center. The architectural feature is the law court of Caesarea which forms a dignified background for the posing of the figures. To quote from the *Detroit Bulletin*—"There is a fine vigor and forcefulness of handling and a delicacy of modeling in the figures that is strongly suggestive of the cartoons of Barend van Orley, and the work must have been executed by one of the leading weavers of Brussels—in all probability by Wilhelm Pannemaker himself."

Lent by Detroit Institute of Arts, Detroit, Mich.

- 22 VERDURE. A pastoral scene which shows a stream running through the composition, a charming bit of architecture with gardens, milkmaids and cows. These two Verdure tapestries were woven for Louis XIV and presented by him to an Austrian nobleman who was one of his generals and from whose family the tapestries were purchased.

Lent by Mr and Mrs. Ralph H. Booth, Detroit, Mich.

- 23 VERDURE. This beautiful tapestry shows a garden with much foliage, gayly colored birds and interesting architectural features.

Lent by Mr. and Mrs. Ralph H. Booth, Detroit, Mich.

- 24 THE TRIUMPHAL RETURN OF SCIPIO. This beautiful example of Flemish Renaissance was woven in the seventeenth century. It represents the passing of Scipio's victorious army through a triumphal arch. In the foreground are Roman warriors mounted on an elephant carrying with them their battle flags and emblems and the fasces symbolical of their rank. Behind this group are the captive chieftans. In the background is a temple from which priests watch the procession.

Lent by Mr. and Mrs. W. W. Knight, Toledo, Ohio.

- 25 CHILDREN AT PLAY. This lovely seventeenth century Flemish tapestry was woven for the Chateau de Morena, France. It is one of a famous series after the cartoons by Meunier. The gayly dressed little boys are shooting arrows at a target and skipping rope in a beautiful garden. The garland border is delicately lovely.

Lent by Mr. and Mrs. Rathbun Fuller, Toledo, Ohio.



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- 26 **LANDSCAPE.** This Flemish tapestry of the seventeenth century is of very fine quality. It was woven in Brussels about 1680 by J. Van der Borcht whose signature is on the lower selvage. He has signed it in duplicate, translating his name into Latin, A. Castro. On the right hand corner the great painter from whose cartoon it is woven has also signed his name, David Teniers the Younger. This tapestry is considered one of the finest in existence. It was in the collection of the Rt. Hon. Earl of Crawford and Balcarres, K. C., P. C. The composition is a striking one with high cliffs crowned by medieval castles and trees. Hills and castles are seen in the distance, while shepherds, shepherdesses, cows, sheep and dogs occupy the foreground. It bears the arms of Filippo Archinto of Milan, who married Camilla, daughter of the Marchese Girolamo Stampa.

Lent by French and Company, New York City, N. Y.

- 27 **MARCUS AURELIUS.** This seventeenth century Flemish tapestry depicts an episode in the history of the Emperor. He is seen mounted on a spirited Arabian horse with a spear in his hand. He leads the charge of his soldiers. The victors and the conquered furnish much action. The border is especially beautiful with realistic flowers and birds. Coquettish cherubs peek out from among the flowers. This tapestry was woven for Knole House, one of the greatest houses of England, where the Archbishops of Canterbury lived, which later was given to the Sackvilles by Queen Elizabeth. This tapestry was in the collection of the late J. Pierpont Morgan.

Lent by French and Company, New York City, N. Y.

- 28 **AUTUMN.** One of the rare Flemish tapestries woven at Bruges and dated 1664. Before a stone chateau beneath the trees, sit a group of gayly garbed lords and ladies, delicately eating and drinking the fruits of the harvests. In the distance is a vineyard and workers treading grapes. The border is rich and lavish in fruits, flowers, game and animals. In the right hand selvage is a mark of the city of Bruges. This tapestry was woven after the cartoons of a Dutch master, probably Jan Steen, as the figures bear a striking resemblance to Steen's works. "The Merry-makers" by Steen, owned by Mr. Joseph Widener of Philadelphia, is almost identical with this composition.

Lent by French and Company, New York City, N. Y.

- 29 **LANDSCAPE.** This Beauvais tapestry was woven at the beginning of the seventeenth century. It shows a landscape with fruit and ornamental trees, shrubbery and vines. In the foreground a group of hunters have just brought to bay, a big black bear. A stream runs through the forest and there are other hunting parties and a castle in the distance.

Lent by Mr. and Mrs. Ward M. Canaday, Toledo, Ohio.

- 30 **FLORA.** A decorative seventeenth century Flemish tapestry, show-

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ing the goddess holding a horn of plenty. It has a border of grape vines.

Lent by Mrs. Christian Holmes, New York City, N. Y.

- 31 CERES. This tapestry is similar to No. 30.

Lent by Mrs. Christian Holmes, New York City, N. Y.

- 32 VERDURE. A seventeenth century French tapestry. A landscape with winding road, a cottage on the hill and magnificent foliage, is framed with a lovely border.

Lent by Mr. and Mrs. Sidney Spitzer, Toledo, Ohio.

- 33 CHINESE LANDSCAPE. This is a very rare tapestry, as few survive of those woven in Soho, England. It is a delightful illustration of the eighteenth century interest in China, which swept over England and the continent, and evidenced itself in all forms of art. It is a fine example of the tapestries of this type.

Lent by French and Company, New York City, N. Y.

- 34 DON QUIXOTE. The beauty of the glowing yellow damask background of this tapestry is startling. It was woven in the eighteenth century by the Royal Gobelin looms. The series illustrating Don Quixote and his adventures, is one of the most important woven by Gobelin. It consists of 28 tapestries. The centers were designed by Charles Coypel to illustrate Cervantes' story. The border in this tapestry has progressed until it occupies more space than the panel. It was designed by the artists Belin de Fontenay and Desportes in 1755. This tapestry belonged to the late Empress Eugenie. The others of this set are owned by Marquis de Venneville, Royal Italian Collection, Conte d'Argenson, Duke of Richmond, Duke of Portland, The Anitchkoff Palace at Petrograd, Marquis de Vogue, the Royal Swedish Collection, the Royal Castle at Berlin, the Palace of the Archduke Ferdinand at Vienna, the French National Collection.

Lent by French and Company, New York City, N. Y.

- 35 DECORATIVE PANEL. This eighteenth century tapestry was woven at Aubusson and is a fine example of a purely decorative design.

Lent by Mr. and Mrs. Sidney Spitzer, Toledo, Ohio.

- 36 THE ARTS. This Royal Gobelin tapestry was designed by Francois Boucher and woven by Pierre Francois Cozzete in the eighteenth century. Gay and beautiful children symbolize art, architecture, sculpture, music and literature, while a sphinx gazes on the scene. No one but Boucher in all the world, could have conceived and carried out this exquisite design. At this time, Boucher was First Painter to the King and this tapestry was ordered for Madame de Pompadour. Designed as it was by one of the greatest painters of the eighteenth century, woven by the greatest master of the looms for the king to give to the woman whom he loved, no wonder the result is superb. The original red chalk drawing by Boucher is now in the collection of the Count Des Fosseze of Paris. The cartoon of



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the tapestry which was used by Cozzete, the weaver, is now in the museum at Angers.

Lent by Mr. and Mrs. Clement O. Miniger, Toledo, Ohio.

- 37 THE VISIT. An eighteenth century Royal Aubusson tapestry with a small medallion showing a cavalier and lady in conversation. The panelled border is rich with flowers, garlands, fluted columns in exquisite color. This tapestry is woven in wool and silk.  
Lent by French and Company, New York City, N. Y.
- 38 ABDUCTION OF PROSERPINE. This rarely beautiful tapestry of the Royal Beauvais looms was designed by Boucher. It was woven under the direction of André Charlemagne Charron by whom it is signed A.C.C. He was Director of the Beauvais looms from 1753 to 1780. This tapestry hung in the Ignace Ephrussi Collection in Paris.  
Lent by Jacques Seligmann and Company, New York City, N. Y.
- 39 EUROPA AND THE BULL. A very fine eighteenth century Royal Beauvais tapestry designed by Boucher for the Beauvais looms. This series is known as the "Loves of the Gods." It was woven under the direction of André Charlemagne Charron, of silk and wool in beautiful and delicate colors. The opportunity of seeing the three great tapestries designed by Boucher, one woven by the Royal Gobelin looms and the other two at Beauvais, is inestimable. This tapestry is from the collection of the Count de Castellane.  
Lent by French and Company, New York City, N. Y.
- 40 THE FISH MARKET. The scene of this Flemish eighteenth century panel is laid under the shadow of a large Corinthian portico. It is a very busy fish-vending scene, with fish in baskets, kegs and tubs. The border is a framework of acanthus scrolls ornamented with musical instruments, a mask, crown and incense burners.  
Lent by Mr. and Mrs. W. W. Knight, Toledo, Ohio.
- 41 DECORATIVE TAPESTRY. This Spanish tapestry of the eighteenth century is characteristically Spanish in its color and design, and richly woven with gold and silver.  
Lent by Mrs. Christian Holmes, New York City, N. Y.